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ST. CHARLES'
OLD AND NEW

The Spirit
of the Chimes
OF ST. CHARLES.



CHRISTMAS

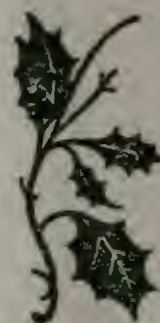
1928

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A CHRISTMAS MESSAGE

—FROM THE—




PRIESTS OF SAINT CHARLES



GLORY TO GOD IN THE HIGHEST.

With the pealing forth of the memorial chimes this Christmastide, there is evoked in the hearts of all true members of St. Charles a feeling of more than ordinary gratitude and gladness. They ring out the completion of a hundred years of Catholic living in our community. From a little handful, we have become a mighty people; from a little room in a village dwelling, with scarcely an object of devotion to inspire fervor, we have become a series of splendid edifices, all equipped and adorned for the majesty of divine worship. Glory to God in the Highest for all these wondrous mercies unto us.





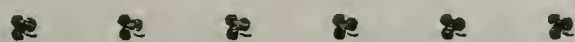
PEACE ON EARTH TO MEN OF GOOD WILL.

After giving thanks to God we should, we feel, give thanks to the generations past and present who, by their devotion to the things of faith, and their zeal for the house of God, have made possible all the glories that we now behold. In remembrance, we carry them this day before the altar, and uniting their needs to our own, we petition the Lord for grace and mercy. We feel certain that no one, no matter how great may have been his sacrifices to help in our recent large undertakings, feels at this season, the slightest regret; but that on the contrary, as he looks about and sees the beauty and inspiration of all around him, his heart swells with justifiable pride in the consciousness that he has had a part in it. We bespeak of all, in the year about to open, a continuance of this same cooperation and good will, giving assurance, on our part, that no effort will be spared to foster and develop all phases of priestly work committed to our care.



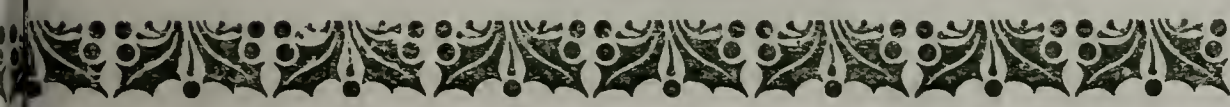
LET US PUT ON THE LORD JESUS CHRIST.

Uniting in common tasks, let us all go forward to still greater advances in the cause of Him, whose coming, this day, brought peace and salvation to the lives of men. He is the "Light of the World." We shall not be able to rejoice in that Light, unless we come forth from the shadows of the works of darkness. Let us then put off the works of darkness and put on the Lord Jesus Christ.



A CHRISTMAS BLESSING.

May the sweet countenance of the Infant Saviour shine upon us; may His saving grace surround us; may his protecting Providence overshadow us; and may His richest blessings fill the hearts of all of us, not for this day only, nor for this life's day, but for everlasting unto everlasting. Amen.



*"The Spirit of the Chimes
at Christmastide"*

CHRISTMAS! How we all thrill at the thought of it! And how the richly laden memory of each succeeding Christmastide adds to our treasure-house of tender emotions.

Inseparably linked with the Christmas atmosphere are the joyous notes of sweet toned Chimes. Pealing forth from some neighboring church tower they impressively emphasize the Christmas spirit.

Silent Night, Holy Night; Adeste Fideles; Hark! the Herald Angels Sing—how compelling, how powerful, yet how sweetly musical these familiar hymns sound when carried through the crisp, joyladen Christmas air by Golden-Voiced Chimes! What an inspiring voice for the spirit of Christendom—what an eloquent expression of a world's rejoicing.

Each Christmas sees an ever increasing number of Churches enjoying the benefits derived through the use of Deagan Tower Chimes.

Linked with the Chimes of St. Charles is the memory of him whose generosity gave them to us. May his soul, and the souls of all our countless benefactors, through the mercy of God, rest in peace. Amen.

St. Charles' = Old and New

*Being a brief record of the origin and development
of Catholic life in Woonsocket in so far as
that life affected and was affected by
the origin and development
of St. Charles' Parish*





COAT OF ARMS OF
The Right Reverend William A. Hickey, D. D.
Bishop of Providence

Guest of Honor

AT THE
CENTENNIAL CELEBRATION
IN
ST. CHARLES' CHURCH
WOONSOCKET, R. I.

SUNDAY, DECEMBER 2nd, 1928

..Foreword..



THIS year, 1928, is an extraordinary one in the annals of St. Charles' Parish. It marks the one hundredth anniversary of the first beginning of Catholic life amongst us, as well as the culmination of a series of renovations which, for more than thirty years, have been going on within the church. It is only fitting, therefore, that it should not be allowed to pass by without something out of the ordinary to distinguish it. And so, in addition to the usual solemn services, honored by our Bishop's presence which will take place, it has been decided to put forth this little commemorative volume. One will not expect to find in it anything of a large or general interest, but only the little and simple things that appeal to us as parishioners.

Thus, it is made up of four brief chapters,—first a condensed story (taken largely from Major Smyth's volume) of the parish's growth; second, a short account of the gradual development of the church building itself; third, a grateful acknowledgment of the generosity that has made our material progress possible; and finally, a list of all those who, when the call was made, went from this parish to help in our country's need. This last feature has been introduced because it was felt that, although the war is a thing of past history, still there ought to be somewhere a record that would be accessible and abiding.

And so the little book, somewhat belated because of unavoidable delays, goes forth. That it may become a treasured possession of the families of St. Charles, and serve in some small measure to advance the holy purposes, for which the parish stands, is the earnest wish and prayer of those who have put it together.



INTERIOR
SEEN FROM ENTRANCE

The Story of St. Charles' Parish

ST. CHARLES' PARISH is the mother parish of northern Rhode Island. The territory which at the outset, it comprised, is now ministered to by no less than a dozen parishes; the single Priest that concerned himself with the care of the sparse and scattered flock has now been succeeded by upwards of fifty; while the handful of children that painfully made their way over country roads to religious instructions have been multiplied to thousands that crowd school and college.

It is an interesting and inspiring thing to go back to those rude beginnings and observe the manner in which, like the gospel mustard seed, their growth and development went on. And that will be the object of the following brief record.

In those far-away days, a hundred years ago, when Catholicism first began to express itself outwardly in this community, the population of the territory that now embraces Woonsocket and its suburbs, was either scattered on farms that stretched their checker-board patches here and there throughout the entire district, or was clustered at different points into several tiny villages. Of these villages, the two most important were Union Village and Woonsocket Falls.

The reason for the settlement at the former place was that at that point the great road that ran from Boston to Connecticut crossed the road that ran from Providence to Worcester. And in those days, long before any of our present wonderful modes of locomotion were known, when all traveling was done by foot, or horseback, or stage coach, cross roads were as welcome as oases in the desert—places for people to meet and break the tediousness of hard journeying by exchange of courtesies and friendliness. Thus taverns arose—places wherein refreshment and entertainment were offered for man and beast.

At Union Village, as far back as 1690, inns of this kind were established; and in course of years their number and importance increased until, in the time of which we speak, quite a large tavern colony had grown up in the locality. These old inns, save for small remnants that still form

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parts of more modern structures, have all along since disappeared; but in their day they played an important part in the civil and social life of the locality.

Woonsocket Falls' appeal was of an entirely different nature. Here, waterpower was the attraction; and from the very beginning the river banks saw the erection of little mills of all kinds—the forerunners of those mighty structures that now meet the eye on every side.

In the progress of events, as one can readily understand, the center of industry far outstripped the center of tavern life; but in the period of which we speak Union Village was well to the front, and numbered among its population some of the outstanding personages of the whole district. Among these individuals was one Walter Allen. This gentleman is of peculiar importance in the story of Catholicity in these parts because it was he who, brunting the bigotry of the people of the time—a bigotry whose remnants like the remnants of the old taverns are still observable in some of the descendants of the period—dared, Protestant though he was, to open his door to a Catholic priest, and allow him to offer up in his home the Holy Sacrifice of the Mass.

It is a pleasant occupation to go back in spirit to this first Holy Mass, and to contemplate the scene,—the old-fashioned parlor, the improvised altar, the travel-worn Missionary, the immigrant congregation. And one can almost feel one's self the emotions that welled up in the hearts of that little group of worshippers, as they knelt there, fingering their rosaries, and felt their souls being satisfied, as a thirsty man is satisfied, when, after long yearning and parched lips, he dips his mouth at length into a spring of cool water.

The house in which this important happening took place,—a two-storied colonial structure still stands on Great Road, just back from the highway, partly concealed by a number of fine trees that rise, here and there, on the wide greensward. It is now known as the Osborne House, from the name of the ladies who long occupied it—granddaughters of Mr. Allen—whose child, Elizabeth had married their father, John Osborne. For us Catholics this house should have something of the character of a shrine.

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The actors in that scene have all long since passed away. The celebrant was the Rev. Robert D. Woodley, D.D., a young Priest who only a short time before had been sent by Bishop Fenwick of Boston to look after the spiritual needs of the people of this district. Father Woodley's Parish included not only the whole State of Rhode Island, but the adjacent parts of Connecticut and Massachusetts as well. Traveling from place to place, wherever the Catholic population was numerous enough to require his services and defray the expenses of his journey, he had come to Woonsocket in response to the appeal of one Michael Reddy, who acted for a little group of Catholics living in the section. Just how many Catholics were hereabouts we do not know. But we may be certain that every one who could possibly be there, was present at that Mass; and the number was only ten. And these ten were all men. They were Michael Reddy, Patrick Mullen, John McGuire, James Holland, Hugh McCaffrey, Oliver Burke, Thomas Ide, Hugh O'Brien, Edward McCabe and James Connolly. From this we may gather that there were very few if any women in all this district at that time, which, in a way is not to be greatly wondered at, as practically all of the Catholics of those days were of the immigrant class (Irish) and conditions were not such as to attract women.

How often the Priest came to Woonsocket in the years immediately following that first visit, we do not know. There are no records to tell us. But we may say with reasonable certainty that it was not often. The demands on the time of the Missionaries, with such a large territory to minister to, were too great to permit them to come often to a locality where the Catholics were so few and where their increase was so slight. How slight, indeed, that increase really was may be gathered from the fact that in 1834, when the first Catholic Census was taken, just six years after the date of the first Mass, there were but 30 members of the Church here, an average increase of less than four a year.

However, although there are no written records to tell us of what really went on in the religious life of that little group, we are not for that reason left entirely ignorant. The events of subsequent years throw a ray of light into the darkness. We see, for instance, how keenly they felt the loss of religious consolations and priestly ministrations; we admire the loyalty with which they adhered to all the teachings and practices of their Church; we marvel at the bond that existed amongst them, keeping

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them together, an isolated group, in the midst of a disdainful population; and we know the joy that animated them when, now and then, in the course of long intervals, a Priest would come along to shrive them, or give them Holy Mass, and break unto them the Bread of Life.

The year 1834, the year for which we have the census, is of special importance in the story of that time. This importance attaches to the fact that in that year there came as Missionary who for 12 years in succession continued to administer in the locality and who, by his zeal and untiring energy and priestly nobility, left a more than ordinary impression on the religious character of the people,—the Reverend James Fitton.

Father Fitton was not the immediate successor of Fr. Woodley. There had been several others before he came; for Fr. Woodley's period of administration had ceased in 1831, at which time he joined the Jesuit Fathers, and went to live in Georgetown. Of the Priests who ministered here from 1831 to 1834 little more is exactly known than their names. They had their residence in Pawtucket or Providence, and came here at rare intervals. There were, as far as the records show, four of them: Fathers Ryan, Connolly, Finley and Ives.

Father Fitton received his parish appointment from the Rt. Rev. Benedict J. Fenwick, Bishop of the Boston Diocese, which at that time included all New England. The "parish" extended from Cape Cod to New York; and wherever a few Catholics could be gathered together he was found in the midst of them.

The smallness of the Catholic population must not, however, be taken to indicate that the territory in question was a howling wilderness. Cities and towns were rapidly developing, and industries were springing up like magic along the banks of every stream. In Woonsocket the cotton mills had begun their career, and a population of several thousand made it a thriving center. But it was a non-Catholic population,—and non-Catholic that was by nature almost anti-Catholic. For the members of the Catholic fold were not only few in number, but they were made up entirely of immigrants, and Irish immigrants at that,—poor, with no social standing, despised,—that had been led to settle here on account of the Blackstone Canal, which was begun in 1825 and finished in 1826, and on which they had worked as "hewers of stones and drawers of water." Only excep-

four



INTERIOR
SEEN FROM SANCTUARY

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tionally, here and there, was a non-Catholic to be found who would deal with his Catholic neighbor in a spirit of tolerance and good will.

Father Fitton's first visit was made, as I have said, in 1834. His initial act was to gather about him the whole Catholic population, thirty souls, and offer up the Holy Sacrifice. Of course there was no church, and on account of the bigotry that existed, no public hall was open to him; so Mass was said as it had been always said, in the house of one of the immigrants.

Previous to Father Fitton's time, the visit of the Priest to Woonsocket was irregular,—at such odd times as circumstances made it possible. But with his advent a change took place. The town became an established Missionary Station, and to it Father Fitton came at regular intervals, that grew shorter and shorter, until they became weekly. Up to 1841 Mass was always said in private houses, but that year Mr. Ruel Smith opened up to the Catholics the hall of the Woonsocket Hotel, of which he was proprietor. This Mass in the hotel indicated several things. It showed, for example, that the Catholics had begun to be regarded as a real element in the community; it showed that their numbers had largely increased; and it showed that the day would not be far off when they would have a church of their own.

In the beginning, as we have said, the Irish immigrants were led to settle here as a consequence of the building of the Blackstone Canal. Subsequently, however, the growth was due almost entirely to the mills; and there are few of the old families of the locality who cannot look back to some member or other who worked at mule or loom. As these mills developed, and they developed like magic,—a small, wooden one making way for a stone one, and that in turn being enlarged or destroyed to give place to a still larger one—more and more immigrants came (for all were immigrants in those days) it being a practice among the new arrivals to write such glowing letters back "home" as to induce relatives or fellow "townies" to hasten over.

We do not know the exact population in the early 40s; but we have every reason to believe that it could not have been much less than a thousand,—that is, in the whole region,—including Waterford and Blackstone. But knowing, as we do, the ambition that Catholics have everywhere to

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have a Church of their own, we can easily appreciate the zeal with which the "collectors" gathered funds. When the amount gathered reached the sum of thirteen hundred dollars, the lot on which the present Church stands was purchased, and the building of a wooden edifice begun. This structure 40 by 60 feet, was completed in 1844, and in December of that year the first Mass in a Catholic Church in Woonsocket was said.

For two years after the erection of the first church, Fr. Fitton continued to administer as a Missionary Priest to the needs of the Catholics of Woonsocket. On his departure in 1846 for Newport, where he continued his priestly activities, he was succeeded by the Rev. Charles O'Reilly, who is to be set down as the first resident pastor of the Parish. There was no rectory, so he had quarters fitted up in the basement of the church; and there, accepting with the true apostolic spirit the inconveniences and privation of the place, he took up his residence.

Father O'Reilly remained in charge of the Parish six years, from 1846 to 1852, at which latter date he was transferred to Blackstone. His most important works, apart from the administering to the spiritual needs of his flock, were the establishing of a cemetery and the enlargement of the church. The cemetery is the one now known as St. Paul's, at the end of North Main Street. Although purchased by Fr. O'Reilly while he was still pastor at St. Charles, it is the property of the Blackstone church, because its title was transferred to the latter parish at the time that he took charge there. Father O'Reilly's second work, the enlargement of the church, was a matter of real necessity. Almost from the very beginning it was seen that the little original structure was inadequate to the needs; and the ever increasing Catholic population demanded imperatively that something be done. So in 1848 the addition was made. We call it an addition, but really it was double the size of the original building, being 80 x 120 feet.

It is a matter for genuine regret that no drawing or photograph of this old church exists to let us know just what kind of a building it was in which our forefathers worshipped. However, from descriptions given of it by people who attended it and are still living, we know that it differed but little from the type of church of the period of which some are still to be seen,—with its cruciform design, its barn roof, its short transept galleries (where Sunday School was conducted) and its long flight of

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steps on the outside. One thing especially it had that the worshippers admired,—a great red curtain that covered the entire wall behind the altar and filled the whole edifice with a pentecostal atmosphere.

Father O'Reilly's successor, the Rev. Hugh Carmody, D.D., remained but two years, from 1852 to 1854. But it had an important development, because during it was erected the first parish rectory.

Of the two immediate successors to Father Carmody, hardly anything more needs to be recorded than their names as pastors; for the first, Rev. Thomas F. Hendrigan (the future first Bishop of Providence) stayed but a week; and the second, Rev. John Brady, left after a residence of but a few months, though it was during the latter's incumbency that the parish enjoyed its first Priestly assistant, the Rev. Peter Egan, who but come and went, like a bird of passage. With the advent of Fr. Carmody's third successor, however, a new era was inaugurated,—a pastorate which for length and accomplishment may be said to be monumental in the diocese.

The Priest who presided over the destinies of the parish during this era was the Rev. Michael McCabe who, coming here in 1855, fresh from his ordination in Baltimore, remained, except for a period of three years, when he took charge of St. Patrick's Church in Providence, until his death in 1893—almost forty years.

Now it is a matter of observance that there is hardly a parish anywhere in the eastern sections of this country that has not had, in the progress of its development, some Pastor who may be called its creator, that is, one whose extraordinary vigor and strength of character fixed upon it a definite and distinctive individuality. In St. Charles that Pastor was Father McCabe. Coming here at a time when everything, civil and religious, was in what may be called a raw and inchoate state, he took up, with a zeal and energy for which the great Irish Priests of the period were conspicuous (Fr. McCabe was Irish), the affairs that came within his jurisdiction, and little by little he moulded and fashioned them into a condition that served as a model for others to emulate.

At the time of Fr. McCabe's coming, in 1855, the parish numbered something like 1600 souls, almost all Irish immigrants,—for that was before the French Canadian influx had begun,—scattered over a territory that now houses a Catholic population of forty thousand. From the very

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outset he saw the inadequacy of the structure that served for religious worship, and dreamed of a day when he would have a Church worthy in every detail of the august mysteries that it would enshrine, as well as of the loving faith and devotion of the splendid congregation that it would serve. But other things had to come first; and these he proceeded at once to bring to pass. Thus, within the short space of ten years following his coming here, he cleared the parish of a debt that he found of \$2233, built a vestry at a cost of \$600, purchased the land on which the present rectory stands, moved the old rectory to the new site, enlarging it and improving it in the process; built, on Daniel Street, a school, one of the very first Catholic schools to be erected in the diocese, at a cost of \$3100,—secured land for a cemetery at East Blackstone,—and accumulated, toward the erection of a new church, \$10,300. In accomplishing these big things he revealed not merely an executive and business ability far above the ordinary, but a rare zeal and priestliness; for all the while that he was advancing the material structure of the parish, he was developing to a remarkable degree the spiritual resources of his flock, and winning the good will and admiration of citizens generally.

For a brief spell, from 1866 to 1869, Father McCabe served as pastor of St. Patrick's Church, Providence. During the interim his place at St. Charles was filled, first by the Rev. Francis J. Lenihan, who remained for about a year and a half, and then, for about the same length of time, by the Rev. Bernard O'Reilly, D.D. Under Father Lenihan two happenings of noteworthy significance occurred: first, the church that had been projected by Father McCabe was actually started, and on June 16, 1867, its corner-stone laid by the Rt. Rev. P. F. McFarland, D.D., Bishop of the Diocese. The other, the appointment, in 1866, of a priest, the Rev. Lawrence Walsh, to take special charge of the French-speaking people of the parish. This matter of the growing French population continued to be looked after by different priests attached to St. Charles—Revs. James A. Princen, Francis Belanger, and Antoine D. Bernard, until 1873, when the Precious Blood parish was established with the last named, Fr. Bernard, as its first pastor.

Shortly after the corner-stone laying Father Lenihan, whose health had never been very robust, fell seriously ill. A hurried trip to Florida was made to see what a change of climate would do, for he was only 33



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years of age; but to no advantage. He returned, lingered for a few weeks in the rectory, and died August 3, 1867.

Rev. Bernard O'Reilly, D.D., the successor of Father Lenihan, took up the work of church construction where his predecessor had laid it down, and carried it on with great vigor. The church, however, was still far from complete, when, in May of the next year, the old church, that had served the parish since 1844, burned down. For a time public halls had to be resorted to, Mass being said for a few Sundays in what was then known as Armory hall. and then, in Harris hall, on Main street. The inconveniences thus occasioned spurred on all concerned to do everything possible to get the new church in some kind of condition for holding services, and to everybody's great satisfaction, in the late fall of that same year, 1868, it was used for the first time. Soon afterwards Father O'Reilly, who had come here only for a temporary sojourn, took up his residence in the Diocese of New York. He is remembered in St. Charles not only for having first opened the church for Holy Mass, but also for having secured the land on which the convent now stands, the price paid being \$6,000.

The date of Father O'Reilly's departure was January, 1869. In February, Father McCabe returned. With that marvelous energy which characterized him he straightway set himself to the task of bringing the church to completion, and he rested not until he saw it dedicated. This great event took place on October 15, 1871, the ceremony being performed by the Rt. Rev. P. F. McFarland, with all the solemnity of the Catholic ritual and in the presence of a multitude of the clergy and the laity. From that date, October 15, 1871, to December 14, 1893, when Father McCabe passed to his reward, the parish was developed in every direction. A new school on River street, St. Michael's (the gift of Father McCabe himself) was put into operation; the convent, which still serves the Sisters of Mercy was built on Earle street; the present rectory was constructed; and the new church, entirely freed from debt, was consecrated on August 10, 1893. In addition to all this a large sum was gathered as the nucleus for the building of a new school which was projected to take the place of the old one on the corner of Earle and Daniels streets.

In view of such prodigious zeal and devotion, it is not surprising that the parish should have been found worthy to be elevated to the dignity of a permanent rectorship, and that the pastor himself should have been ele-

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vated to the position of Vicar General of the Diocese. His name will always stand at the very top of the long and honored list of those priests who have served Catholic parishes in this section of the country. The record of Father McCabe's stewardship could not be closed without setting down at least the names of some of the many priests who assisted him—Revs. P. Farrelly, P. J. Doyle, James Mahon, C. J. Kelly, J. F. Lynch, E. J. Raftery, of whom now all, save the venerable and beloved Msgr. Farrelly, have gone to their reward.

Father McCabe's successor was the Rev. George T. Mahoney. He came here on February 7, 1897, from the pastorate of the Sacred Heart parish, Central Falls. A man of exceptional culture, he brought to the administration of his office a zeal and intelligence that served most effectively in maintaining the parish along the high plane to which it had been lifted by his great predecessor.

Early in his pastorate in September, 1895, the parish of the Sacred Heart was established by a division of St. Charles parish. Its first pastor was the Rev. John McCarthy who came here from the parish of the Immaculate Conception in Providence.

An outstanding work, in a material way, of Father Mahoney's incumbency was the erection of the splendid parish school which now, after more than 30 years, stands comparison with the best schools of modern construction. This building begun in May, 1897, was erected at a cost of \$60,000, and was formally dedicated by the Rt. Rev. Matthew Harkins, Bishop of the Diocese, on July 4, 1898. Thus the year 1928 marks a triple parish anniversary: the 100th of the first Mass; the 60th of the first use of the present church; and the 30th of the opening of the new school.

Another outstanding work of Father Mahoney's pastorate was the organization and establishment, under Bishop Harkins, of the St. Vincent de Paul Home on Pond street. This home was started in November, 1905, and ever since that day, guided by the wise and prudent direction of the Sisters of the Order of St. Francis, it has been doing a great work of mercy in our midst. In a sense it may be said to be Father Mahoney's most enduring monument. And yet, so many are the objects associated with his memory in the church itself, which he greatly embellished that one can hardly say what will longest remain, as time goes on, to honor his name.

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Father Mahoney died December 10, 1907, aged 56 years, and is lovingly remembered for his gracious courtesy, his priestly devotion to his duties and the zeal and intelligence with which he labored. During his incumbency he was assisted by Revs. Thomas E. Ryan, William J. Nagle, Thomas F. Winn.

At the time of Father Mahoney's death St. Charles possessed all the buildings usually regarded as necessary to a complete parish unit. It had a church, a rectory, a school, a convent, and a home for orphans. Truly a splendid accomplishment and a record of zeal and devotion of which both priests and people could be proud. And yet, it must be said that save for the school, which was of recent construction, none of the buildings were all that they were projected to be nor all that they were destined to become. They had been carried out in a manner proportionate to the requirements and circumstances of the time of their building. Thus the work of succeeding pastors would to be not so much the introduction of new establishments, as the maintenance and development of those already existing; and such work calls for a zeal and intelligence no less conspicuous than those that are required for the putting up of the institutions themselves. Fortunately Father Mahoney's successor, the Rev. M. P. Cassidy, was one highly qualified for the work. He came here on February 26, 1908, from St. Patrick's Church, Valley Falls, where for 15 years he had served as Permanent Rector. And he came not as a stranger to a strange land, but as one who returned to his own home after a long absence. For Father Cassidy had been born in St. Charles' parish, had received the Sacraments in St. Charles' Church, and from here he had gone forth a young priest to minister to other parts of the diocese.

His outstanding accomplishment in a material way was the work carried on in renovating and embellishing the interior of the church of which something more will be said in a later chapter. But of course there were besides the many other ameliorations which are ever and always being carried out in parishes with extensive holdings by zealous and energetic pastors. Conspicuous among these activities was the work done on the property surrounding the church and school. In the carrying on of this there was entailed an act in whose performance sentiment had somewhat to be disregarded, namely the removal to the cemetery of the remains of Fathers Lenihan and McCabe which for many years had rested in the

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ground just outside the church entrance. The splendid esplanade effect, however, that resulted made clearly manifest the propriety and desirability of the course. Another excellent achievement was the securing of the property just across Daniel street for the church. The two houses that stood on it were removed, and the lots cleared for subsequent parish developments. And so on for many further improvements in houses and other buildings something was always calling for accomplishment. Thus until the end he labored. That end came in 1920. For some months he lay ill in the rectory, until at last on July the 6th he heard the "well done" of his Divine Master.

Father Cassidy was succeeded on August 13 of the same year by the Rev. C. J. Holland who came here from Wakefield, R. I. Within two weeks after Father Holland's coming, Rev. James Fitz Simon, who had been assistant to Father Cassidy for 12 years, having succeeded Father Winn, was promoted to the pastorate of St. Bridget's Church, Thornton. His place was filled by the Rev. F. A. Baker who came here on September 4, from St. Mary's parish, Providence. Father Welch, who had been associated with Father Fitz Simon since 1914, continued on until September, 1926, when he was called to take charge of the parish of St. Margaret's, Rumford. His place was taken by the present second assistant, Rev. William J. Tierney, who came from the Sacred Heart Church, Fall River. Under the leadership and guidance of these priests, the parish has continued its ways of notable devotion to the things that count for religious development.

St. Charles is not by any means one of the really big parishes of the diocese as far as its numbers go; but it is and always has been outstanding for its zeal and devotion for the things of faith. One could not begin to set down in a brief record the multitude of events by which it has thus distinguished itself in its long and glorious career, but our Rt. Reverend Ordinary, Bishop William A. Hickey, knows, and more than once has held up St. Charles as an example for emulation. When a call is made for any cause, parochial or diocesan, its generosity has always been conspicuous. In the appeals for the erection of high schools, for works of charity, or for missionary enterprises of the church at large, the part played by it has



OUR LADY'S MEMORIAL ALTAR

ST. CHARLES' — OLD AND NEW

always been one to be proud of and to bring joy and consolation to people, priests and Bishops alike. Truly a fruitful field in a conspicuously blessed portion of the Lord's vineyard. Vivat! Floreat! Crescat!



The Story of St. Charles' Church

As we saw in the brief record of the parish history, the present church building goes back 60 years. Save for the top of the tower, which was built at a later date, the gift of Father McCabe, the church presents exteriorally the same appearance that it did at the beginning—an imposing granite structure in Gothic style, one of the noblest of the many splendid churches designed by the great Irish architect, Keeley.

Interiorally, however, it has undergone many changes, as may be readily apprehended by recalling to mind what it looked like in the beginning. Originally there were galleries running all along the side walls, and stretching from walls to columns. There was no vestibule, save for the small square just inside the middle door, and the tower space. The auditorium, with the three aisles as now, ran from the sanctuary to the rear and was filled with small narrow pews, which gave a total seating capacity, counting the galleries, of 1800 people. For decoration, the plaster was all lined off in varied colored parallelograms, to suggest different colored stones. The altar was of wood, as was also the altar rail. The organ was of the so-called tracker type, and was hand-blown. But withal it was a pleasing interior and, for its day, was conspicuous among the churches of the diocese for its dignified and devotional atmosphere.

The first radical changes were brought about by Father Mahoney. Under him the wooden altar rail was replaced by the delicately carved and beautiful marble rail which still adorns the sanctuary. The galleries on either side were cut away, beginning at the sanctuary wall and extending as far as the second column. The window mullions were removed and the original windows, of the geometric pattern that was common to church windows everywhere at that time, gave way to the pictorial windows of rich color and design that still evoke our admiration. The present splendid stations of the cross replaced those of more humble design that had served to stimulate the piety of that earlier generation. While the entire walls underwent a complete transformation, the vari-colored blocks giving way to paint and fresco under the skillful direction of the great church beautifier, Mr. Locke.

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Great and important as were these ameliorations, however, they did not complete the list of improvements that Father Mahoney had designed for this great object of his love. But the Lord decreed otherwise, and before the noble priest could put his plans into execution, he was called to his reward. Thus, the task of continuing the renovation fell to Father Cassidy.

Under Father Cassidy, guided by the architect, Mr. Fontaine, operations of great magnitude were begun in 1914 and did not cease until the good priest's death in 1920. What may be called the most radical of these changes was the creation of the present splendid narthex, or vestibule. This was effected by building a glass and oak partition clear across the church, 10 feet from the rear wall. The practical as well as artistic advantage of this change is apparent to everybody. True, the seating capacity was thereby lessened, and this diminution was made still greater by the replacing of the old narrow pews by the large quartered-oak-pews that still make attendances at our services so comfortable. However, the loss of sittings was not greatly felt, inasmuch as the division of the parish which had taken place in Father Mahoney's time made an extra large number of sittings unnecessary. The amelioration thus happily conceived was still further advanced in many directions. A complete marble sanctuary was constructed—floors, altars, pulpit. A wainscoting of marble, rising four feet from the floor was built all around the inside of the church, and marble tiles were laid in all the open spaces of the auditorium and narthex. The result served to bring out very strikingly the beauty and taste of the changes that Father Mahoney had made, and imparted to the church an air of glory and richness. Thus the interior stood in 1920 and so it continued until this year of grace, 1928. What the changes are that this year has brought are well known to everybody. However, not only for the sake of record but even still more for the sake of bringing out some features which, if not described, might not be entirely clear, we shall proceed to set them down in somewhat lengthy detail.

The most conspicuous alteration effected in this most recent renovation, is the removal of the side galleries. Ever since Father Mahoney's time this change was contemplated and desired, but circumstances of one kind or another had prevented its accomplishment. The removal, when effected, wrought a most wondrous effect, bringing to light the glories of

ST. CHARLES' — OLD AND NEW

the windows that the galleries had concealed—opening up the side aisles, whose lovely arches and vistas had been practically shut off from view, and giving to the whole interior a vastness and spaciousness that was hardly suspected. The loss of the sittings occasioned by the removal of the galleries is partly made up for by a new gallery which has been constructed where the old choir loft stood. Formerly the loft at this location was useless for worshippers, inasmuch as it was practically all taken up by the organ; but now the old organ has been removed and the space is left, furnishing accommodation for 240 persons. Thus the total seating capacity of the church at the present day is about 1300.

The removal of the old organ meant the installation of a new one; and the introduction of this new organ constitutes one of the most pleasing and important of the many changes made. It is from the house of George Kilgen & Son, Inc., of St. Louis. The pipes, instead of being housed together in the middle of the gallery are divided and placed in the corners on either side. This disposition has enabled the architect of all these renovations, Mr. John F. Hogan of Providence, to develop a treatment which has added greatly to the architectural interior of the church, besides serving to bring to light the three large windows over the main portal and which, up to this time, had been completely concealed. Thus, a splendid opportunity was offered for beautifying this end of the church, and it was taken advantage of by removing the old glass of the stereotyped geometrical style, and putting in its place glass that unquestionably will stand as among the very finest specimens in the country.

These new windows are the work of a Boston firm, Reynolds, Francis and Rohnstock, master craftsmen in this style of church decoration. The type is that of the 13th century, the glory being achieved by the jewel-like arrangements of the blues, and the reds, and the greens. In each of the windows are 10 medallions. Those of the middle window depict as many incidents in Our Lord's agony and death. Those of the two side windows represent angels in different poses, each bearing a different instrument of the passion. The whole is conceived and carried out with rare genius and intelligence.

The impression of vastness which as we have said has been created by the removal of the galleries is still further deepened by the treatment that has been given to the sanctuary. In the first place the sanctuary



THE MEMORIAL ORGAN

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has actually been enlarged by the bringing out of the altar rail almost three feet. Then the pulpit, which occupied a place almost mid-way in the sanctuary, thereby giving the appearance of crowding it, has been removed to the column by the side of the arch. The fine effect of this new location has been greatly enhanced by the erection over the pulpit, of a beautifully carved oak canopy. Thus the altar is given a commanding position, focusing the attention of the worshippers and achieving a new beauty and majesty. Much of this improvement in the appearance of the altar, however, must be credited to the treatment given to the sanctuary walls. Rising from the floor to a height of about 15 feet, and running entirely around the sanctuary, there has been erected an oak wainscoting, with credence and stalls, all richly carved from designs of Mr. Hogan, the architect, by The American Seating Co. The character of this work is such as to remind one who has travelled in Europe of much of the oak carving that is to be seen in the old churches there; and indeed, it has been declared by connoisseurs not to be unworthy of comparison with that work.

Above the wainscoting, for a height of about 10 more feet, the sanctuary walls are covered with brocaded taffata of exquisite pattern, in colors of old rose, old gold and blue. These colors were selected to lead the eye gently to the five paintings that fill the Gothic spaces under the groinings of the ceiling. These paintings, nine feet wide, at the base, and fifteen feet high, are the work of Rudolph Schmalzl of Munich, and they have been pronounced works of art of the very highest order. The middle panel, the one high up behind the altar, depicts the Virgin Mother and Child in glory, with St. Charles vested in his cardinal red and white and St. Francis of Assissi in the brown vesture of the Franciscans, kneeling below. In the panel to the right are St. Monica, representing all Christian mothers leading her son, Saint Augustin, representing all the children of Christian households, to the recognition and adoration of the mother and child. St. Monica is clothed in the flowing garments of the earlier period, while St. Augustin is vested in full pontificals. In the panel to the left of the center are St. Patrick and St. Bridget, standing, bowed in profound reverence. They are depicted as representing the faith and adoration of the Irish people for the Mother of God. St. Patrick is also in full episcopal vesture, while St. Bridget wears the habit of a nun

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and carries a crosier, indicative of her position as abbottess. The extreme panels, on either side, depict angels of radiant splendor, expressive of joy and adoration in the presence of the Divine. All of the five panels have a background of rosy dawn color, and there are springtime flowers growing, to convey the idea of the beginning of Christianity. A boundless sea is shown as suggesting the locality wherein the saints depicted lived their lives. A close study of the details of these remarkable paintings reveal an expressiveness in form and feature that is truly the mark of genius, and their glory gives an atmosphere of other worldliness to the church.

Two other new features add to the sanctuary's beauty. The one, a sedilia, oak carved, to match the wainscotting; the other, a lamp. This sanctuary lamp, because of its unusualness of type, calls for a word of explanation. Instead of being round or hexagonal as is usually the case with sanctuary lamps, it is flat, not a solid shield, but in open design of hand wrought bronze. In general outline it is of a heart, of about four feet in height. The heart design is produced by two peacocks, who face each other and whose long plumage droop to unite at the base. The eyes of the peacocks are fixed on the ruby lamp which rises between them,—worldly splendor gazing into eternal glory. In the center of the heart is wrought a large circle, symbolical of eternity, in the midst of which are emblems of Christ and the deity. This remarkable creation is the work of Mr. Frank Larscheid of Wisconsin who also is the craftsman of the bronze baptistry door of which more will be said later.

Contrasted with the richness of the sanctuary and its ornaments is the manner of treatment of the body of the church. Here all is quiet and subdued, the medium being texture, worked in an intricate but pleasing pattern and glazed in soft tints of old ivory. The menace of monotony has been overcome by allowing the arches between the columns and the ribs of the ceilings to stand out in the shades of caenstone, by the introduction in the bays of the clear story of beautifully colored medallions, and by creating, behind the exquisitely colored relief stations, ornate backgrounds of tapestry design. This whole decorative scheme is the work of the house of S. L. Mortenson of Boston, and has evoked on all side unstinted admiration.

At no matter what hour one visits the church there is that about it which inspires devotion and lifts the heart with gladness. But especially

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is this so when the new system of lighting which has been introduced, radiates a warm effulgence everywhere. The lighting fixtures, replacing the old ones that stood out from the gallery front, hang from the ceiling. There are 14 of them, arranged in two rows, seven in each row, and hanging in front of the arches between the columns, just within the line of the nave. They are of the inverted Gothic type in clusters each of seven lights, whose champagne colored stalactytes form a pleasing grouping, lighted or unlighted. The metal by which the lamps are held together, is of bronze wrought from designs of Mr. Hogan, in a manner to impart a remarkable beauty and harmony to the church interior. The fixtures are the product of The Crooker Co., of Providence, as also are the appropriate bronze candelabra that hold the consecration candles along the walls under the stations.

We have said that the impression that one now gets of the spaciousness of the church is due not only to the removal of the galleries but also to the treatment of the sanctuary. We should now add that this has been helped also by something else, namely, the removal of the confessionals, which formerly stood out from the side walls, taking up considerable space, besides obstructing the view of some of the windows. Two of the confessionals have been removed to the vestibule partition in the rear of the church; while the third one has been given the space formerly leading to the side door. This side door had ceased for years to serve as an entrance, on account of the draught that came in there, especially in winter time; while as an exit, it was not found to be absolutely necessary, inasmuch as the large doors of the front of the church easily met the requirements here as they do elsewhere in churches of this type. Besides, a place that would not obstruct, had to be found for a third confessional. Seen from the body of the church, this new confessional presents a very pleasing architectural feature. An oak partition, with door carved in a manner to match the carving of the other woodwork, has been built into the arch that formerly led to the side vestibule. It has been so constructed as to leave the top of this arch open, so that the stained glass above the door on the outside wall, is attractively revealed. A person opening the new oak door, finds himself, not now in a vestibule, but in a confessional.

As space had to be found for a third confessional, so it had to be found also for a baptistry. Ever since the church was first built, baptism

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was administered at a provisional baptistry in the vestry. This is contrary to the usual order, and besides was never intended to be permanent. The problem of finding space was met by pressing into use the area that was formerly taken up with one of the stairways mounting to the old choir loft. The room thus secured measures about eight by twelve feet and is reached by a door opening from the narthex. In this room, Mr. Hogan, the architect, felt that he could see opportunity for something unusually fine; and the result has justified his prevision. It is a gem of miniature Gothic. A little chapel-like enclosure, with an oak wainscoting, richly carved, rising eight feet from the floor, and surmounted by a graceful groining whose ribs and side walls and ceiling, are treated in texture of soft greyish stone color. The floor is of zenithurm, and the room is heated separately from the general plant, by electricity.

A feature of very special interest in the baptistry is the door. Like the sanctuary lamp, it is of wrought bronze. This door, in addition to the perfection of its workmanship, attracts attention by the wealth of symbolism which Mr. Larscheid, its designer, has put into it. Although a single unit, it may for convenience of description, be divided into an upper and lower half,—each half being made up of nine squares, about a foot in diameter. In the center square of the upper half, the doctrine of the deity is conveyed by a series of circles, symbols of infinity. One circle containing the letter P (Pater) represents the Father; another containing the letter F (Filius) represents the Son; and a third, containing the letters SS (Sanctus Spiritus) represents the Holy Ghost. These three unite in one circle in the center in which is the word Deus—"God." The other squares in the upper part of the door reveal God as creator by the setting forth in wrought outline the sun and moon and stars, and fishes and vegetation. Also in these same upper squares the four evangelists are symbolically depicted,—a bull, for St. Matthew, a lion for St. Mark, a man for St. Luke; and an eagle for St. John.

In the lower half, the squares of the door are taken up by a graphic symbolical representation of the seven sacraments; baptism in the center, where Our Lord is submitting to the water being poured on by John, while the Holy Ghost descends in the form of a dove; penance in an upper square, under the symbol of the keys; Confirmation in the square opposite, as a descending flame; Eucharist just below Penance, as a round host with



THE NEW MEMORIAL CONFESSIONAL

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the monogram IHS; Confirmation in the square across from the Eucharist, by the figures of the chalice and stole, emblems of the priesthood; Matrimony, in the square under the Eucharist, by two rings conjoined and overhung by a stole; and finally, in the lower square on the right, Extreme Unction, by appropriate symbols, and the word Pax-Peace. In short, like the craftsmen of old, Mr. Larscheid, in his wonderful work, has told many chapters of the Christian faith.

With this account of the baptistry, our brief description of the most recent renovations in the church is brought to a close; as also the objects which are the subject of the descriptions mark the culmination of the series of changes which have brought our beloved church to a point where, for beauty and strength and dignity and glory and devotional atmosphere, it may well compare with parish churches anywhere.

The Story of St. Charles' Generosity

If St. Charles stands as a monument of architectural taste and skill, it does so only by virtue of the generous contributions of many past generations of faithful worshippers; for without the uninterrupted financial stream that flowed from the very beginning, no skill or taste, no matter how excellent, would have been able to express themselves. For the most part, this early giving was not in the form of large donations from a small number, but of small offerings from countless multitudes; for our congregations here as well as elsewhere in Catholic parishes, have always been hard working people, ambitious and persistent in their efforts to give to Caesar what belongs to him, but never to the point of neglecting to give to God what belongs to Him. Their names are written in the book of life; and into the next world, whither they have departed, their good works have followed them. This is our belief and the basis of our hope. However beside this multitude that no man can number, there were from the very beginning individuals, here and there, whose circumstances and inclinations led them to special acts of generosity; and though their gifts were made for God's glory only, and not for any earthly reward, still their benefactions received due recognition at the time, and they are not entirely forgotten by us who have been the beneficiaries of them.

Now, what is true as regards the past is just as true today. St. Charles is still supported and developed in consequence of the steady stream of contributions from countless numbers of persons who are not circumstanced to give largely, but who week in and week out, and month in and month out, and year in and year out, fail not to set aside out of their small incomes a certain amount for the support of religion. If one were to ask who they are, he would have to be told to read the parish census lists, for they make up practically our entire congregation.

To each and every one of them our gratitude goes out; and we know for certain from the teachings of our faith, that the gift according to one's means, no matter how small in itself, has been found richly acceptable in the sight of God.

However, now too as in the past, there are those whose circumstances and inclinations have led them to make special offerings. We knew when



THE BAPTISTRY

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the present work of renovation was begun that there would be such, and we said then that the gifts so made would form part of the record to be kept in connection with the anniversary celebration. Thus it is with sentiments of sincere gratitude and prayerful acknowledgment that we set down the following list of special contributors in alphabetical order:

Beta Alpha	\$ 100.00	
Hannah Brown	\$ 20.00	In memory of David and Ann Brown.
The Misses Briody.....	100.00	In memory of father and mother.
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Rev. Cornelius J. Holland.....	2,500.00	The Father Holland Memorial Window.
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Mary S. Mee	200.00	In memory of her father and mother.
James Monahan	100.00	In memory of his wife.
William Myers	1,000.00	The Painting of St. Patrick and St. Bridget: the Myers' Memorial.
Daniel Morris	100.00	
James V. Murray, Raymond T. Murray, Mrs. Agnes Murray McWeeney, Alicia Murray Larose....	2,000.00	Two Side Windows: in memory of Thomas P. Murray, Elizabeth McCabe Murray and Edw. B. Murray.
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Mrs. P. B. Mulvey.....	300.00	Credence Table: in memory of Peter B. Mulvey.
Edward McCarthy	100.00	In memory of father and mother.

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“ “	561.00	The Pulpit Canopy: in memory of Denis McCaffrey.
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James McCarthy	500.00	Sanctuary Stall: in memory of his wife.
McLaughlin Family, Summer Street	300.00	In memory of John and Bridget McLaughlin.
James McGrath	100.00	In memory of his wife.
Charles Nulty	50.00	In memory of Mr. and Mrs. Barry.
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Miss Teresa Shepherd.....	1,000.00	Painting of St. Augustine and St. Monica: the Shepherd Memorial.
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Mrs. Annie Sibley.....	25.00	In memory of Mary McGrath.
The Misses Mary and Sara Trainor	50.00	In memory of father and mother.
Mary Winn (bequest).....	1,500.00	Two Paintings representing Angels in Adoration: the Mary Winn Memorial.

. . St. Charles' . .

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 SHUNNEY, JOHN A.
 SMITH, HARRY C.
 THOMSON, GEO. M.
 VICTORY, JOSEPH
 WALKER, A. LEO
 WILLIAMS, AMBROSE
 WOLFE, GEORGE
 WILFE, WILLIAM
 *YOUNG, ANDREW E.

Navy

*BRADLEY, JOHN J.
 BYRNES, EDWARD C.
 COFFEY, MICHAEL
 COOGAN, ARTHUR C.
 DAIGNAULT, CLARENCE
 DARCY, RAYMOND
 FARRELL, PATRICK
 FITZPATRICK, THOS. B.
 FLORENTINE, JOHN
 *FLYNN, HAROLD
 *FLYNN, JAMES F.
 FLYNN, JOSEPH A.
 FLYNN, RALPH
 FOX, GEORGE
 FOX, WILLIAM

FRANKLIN, WILLIAM
 GILBERT, JOHN J.
 GILLERAN, FRANK
 GILLERAN, LUKE
 GRADY, WILLIAM
 GRIMES, JOSEPH
 KEARNEY, JOHN C.
 KENNEDY, CHAS. B.
 KENNEDY, HENRY
 KEOUGH, DANIEL
 LENNOX, FRANK
 LENNOX, FRED
 McKIERNAN, JOHN
 SHEVLIN, ALICE M., Nurse
 McPARTLIN, MICHAEL

MORRIS, WALTER
 MURPHY, RAYMOND
 MURRAY, JAMES P.
 NAYLOR, WILLIAM
 NULTY, VINCENT
 O'DONNELL, FRANK
 OWENS, GEORGE
 PADIEN, JOHN
 QUINN, MARK B.
 QUIRK, MICHAEL
 QUIRK, WILLIAM H.
 SMITH, BENNETT J.,
 SMITH, HARRY
 VICTORY, JOSEPH

Marines

CRANE, EDWARD

McGINLEY, WILLIAM A.

SULLIVAN, JAMES E.

* Denotes died while in service.

